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FROM A DESIGN BY HOLBEIN.

BIBLIOGRAPHY.

WASHINGTON PORTRAITS.

The Engraved Portraits of Washington, with Notices of the Originals, and brief Biographical Sketches of the Painters. By W. S. BAKER. Philadelphia: Lindsay and Baker. 1880. pp. ix + 212. 4to.



N these days of superficial work, it is a relief to find anything bearing upon its face so plainly the evidence of hard, conscientious, well-directed labor as does the volume the title of which heads this notice; and even were this not so patent, we could bear witness to the fact, having watched and followed the progress of the book from its inception to its completion, — seeing the germ develop leaf by leaf into full maturity. From this knowledge and from our general familiarity with the subject treated, having been among the very first to give attention to collections of the engraved portraits of Washington, we feel that we are in a measure qualified to speak upon the merits of Mr. Baker's book, with the voice of some authority.

The author modestly opens his volume with the prefatory words, that "the present work, although somewhat broader in its scope than others of a similar character, was compiled simply as a text-book for the Washington collector"; but we can assure our readers that it is more, far more than this; it is a treatise of equal value to the student of art and of history, and of permanent interest to the general public. The scope of the book comprises a classified list of all the known prints according to the painters, arranged chronologically in the order of the original portraits. Thus, we start with Charles Willson Peale, 1772, and end with Charles Balthazar Julien de Saint Memin, 1798. In addition to the prints from known originals we are given those after *Silhouettes*, *Memorial Designs*, *Fictitious Portraits*, and *Statuary*, forming a complete historical view of the portraiture of Washington, such as has never been given of any other individual in the annals of the world, and attempted only in a single other instance, that of Shakespeare. The engravings from each artist's portraits are prefaced by a concise biographical notice of the painter, with especial reference to his qualifications and opportunities for delineating the features of the great original.

The prints follow in alphabetical sequence, according to the engraver, excepting only where the painter has been also the engraver, and then his own plates appropriately take the lead. The descriptions of the prints are minute and exact, with the size of each, to the sixteenth of an inch, accurately given; and when the engraving has been a book plate, the title of its volume is transcribed.

The number of distinct plates described is, *mirabile dictu!* four hundred and thirty-six, and the *Index to Engravers* shows that H. B. Hall, now living at Morrisania, N. Y., has produced the largest number, seventeen, while David Edwin, who flourished in Philadelphia during the early part of the present century, engraved the next greatest number, fifteen. In addition to those noted, several had to be omitted, some quite well known, others more uncommon, from the inability to classify or describe them, neither painter's nor engraver's name being on the plate. Two prints that have escaped being enrolled among the *Fictitious Portraits* cannot, however, be set down to this cause, and as we know they are both familiar to the author, their omission must have arisen from some other consideration. They seem to us to be of sufficient interest and importance to be mentioned here. The first was *Published by B. Davies, Philade., 1st Feby 1799*, and is entitled *General Washington's Resignation. Barrelet Inv^t & Direxit. Lawson Sculp.* A full-length figure of Washington stands, midway up a flight of steps, before the Goddess of Peace, who holds the resignation in her hand. At his feet lay the discarded helmet, baton, and sword, while he points to the untilled fields, and Mount Vernon in the distance. The second plate was also published in Philadelphia, 1799, and was the frontispiece to *Mount Vernon; a Poem. By John Searson.* The *pater patrie* is exhibited, in a very constrained and uncomfortable position, sitting on a rustic settee under a large tree, in front of his house at Mount Vernon. The names of the designer and engraver are omitted from the plate, but the Preface to the poem says that "it was taken from an actual view on the spot, by the author, 15th May, 1799." The heads in each of these prints resemble Stuart's later portraits. His pictures seem to have been the most attractive to the disciples of the burin, there being no less than two hundred and

two plates, mentioned by Mr. Baker, as engraved from them.

There are two assignments to Charles Willson Peale which may not be accepted by all students of the subject. They are numbered respectively 8 and 9 in the list. The former is entitled *Washington at the Age of Twenty-five*, and was engraved by J. De Mare for the first edition of Irving's *Life of Washington*. In a note Mr. Baker says: "This is an error in the lettering. The miniature referred to, and from which the engraving was executed, was painted, according to a statement of Rembrandt Peale, in the year 1777, by his father Charles Willson Peale." We are free to say that we think the evidence too slight to base such a decision upon, especially in view of the fact, that the portrait has been universally attributed to Copley, and upon satisfactory evidence was admitted to a place in Mr. A. T. Perkins's very admirable monograph, *A Sketch of the Life and a List of some of the Works of John Singleton Copley*. An inspection of the original miniature would at once settle the question, as the work of the one artist could never be mistaken for that of the other, their manner being wholly unlike; but its present whereabouts cannot be ascertained. Washington was in Boston in 1755 (æ. 23), after Braddock's defeat, and then Copley could have painted him, while the engraving represents a much younger man than one at five and forty (1777). The objection to No. 9 is in not placing it under Rembrandt Peale, even although it may have been the work of his father. It bears the name of *R. Peale Pinx.*, and is usually considered to have been engraved by Edwin "from the first portrait by Rembrandt Peale, painted at the age of seventeen." "This," Mr. Baker says, "we think is an error, and . . . incline to the opinion that the lettering is incorrect, and that it is really after one of Charles Willson Peale's later portraits." This, it seems to us, is hardly a sufficient explanation for crediting it to the elder Peale, while we know of no picture by him resembling this portrait.

Mr. Baker has won no uncertain place as an authority in matters of art history; his *William Sharp, Engraver, and his Works*, and *American Engravers and their Works*, have become standards; and therefore, when we differ with him in these two instances, we do it with some degree of hesitation. We trust that when a future edition of this admirable work is called for, as it surely will be, the present one being limited to five hundred copies, it may have for an illustration the full-face portrait of Washington by Joseph Wright, the only known existing original that has never been engraved.

The present volume must not be dismissed without commending the taste with which it is put forth, the typography being of a very high character.

CHARLES HENRY HART.

NOTES AND ANNOUNCEMENTS.

AMERICAN.



MESSRS. CHARLES SCRIBNER'S SONS announce a *Handbook of Drawing*, by Prof. William Walker, of Owen's College, Manchester, with over 200 wood-cuts and diagrams.

MESSRS. JOHN WILEY & SONS have in progress a cheap edition of Ruskin's *Modern Painters*, complete in four volumes, 12mo, with all the plates.

MESSRS. ADAMS & BISHOP, of New York, are about to publish *Artistic Embroidery*, by Ella Rodman Church. The book is intended to be "as comprehensive a treatise on embroidery and art needlework as can be obtained," and will be fully illustrated.

MESSRS. HARPER & BROTHERS announce as in preparation an important work by Prof. C. E. Norton, of Harvard University, entitled *Historical Studies of Church Building in the Middle Ages*. These studies will be confined to the churches of Venice, Siena, and Florence.

THE ORIENTAL AND BIBLICAL JOURNAL is the title of a new quarterly, edited by Rev. Stephen D. Peet (who also edits *The American Antiquarian*), and published by Messrs. Jameson & Morse, of Chicago. The object of this new magazine "is to give results of latest researches in all Oriental lands, such as Egypt, Assyria, India, and countries farther east, including also Italy, Greece, Troy, and other regions known to classic history." Its main purpose is theological, or, as the prospectus defines it, to "confirm the truth of the Scripture record." But in spite of this limitation, the Journal will no doubt contain much information of value to the general student of archæology.

FOREIGN.

M. CHARLES BLANC is said to be preparing a complete history of painting in the fifteenth century, to be splendidly illustrated. The object of the work is reported to be to show that the great masters of the full Renaissance only consummated the work begun by Lippo Lippi, Masaccio, and other leading artists of the preceding century.

M. C. HENRY, of Paris, is about to publish, under the auspices of the Society for the History of French Art, some inedited memoirs of Ch. Nicolas Cochin, relating to the Comte de Caylus, Bouchardon, and the Slodtzes.

PROF. GIULIO MINERVINI is now employed on a descriptive catalogue of the terra-cottas of the Museo Campano, at Naples.

MR. RUSKIN, says the *Academy*, has resumed the publication of *Fors Clavigera*. He proposes to carry it forward, as he finds leisure, to the close of the eighth volume; and the complete summary and indices of the whole will form a ninth volume, to be issued with the closing letter.

MESSRS. SAMPSON LOW & Co. have begun the publication of a new periodical, called *The South Kensington Museum*. It is published with the sanction of the Science and Art Department, and each number is to contain eight pages of illustrations. The plates are lithographic transfers of etchings by art-students in the etching class of the South Kensington Museum.

MR. H. F. BUTSCH, of Augsburg, whose work, *Die Bücher-Ornamentik der Renaissance* (Book Ornamentation of the Renaissance), published some time ago, was favorably received, proposes to issue a second part containing specimens of the later Renaissance period.

PROF. STARK'S *Handbuch der Archäologie* has been partially completed. The first division of the work, treating of the system and history of archæology, was found among the papers of the deceased, in a sufficiently advanced state to enable a friend to finish it according to the wishes of the author.

WOLTMANN'S *History of Painting* will be continued by Dr. Karl Woermann, who wrote the chapters devoted to painting among the ancients.